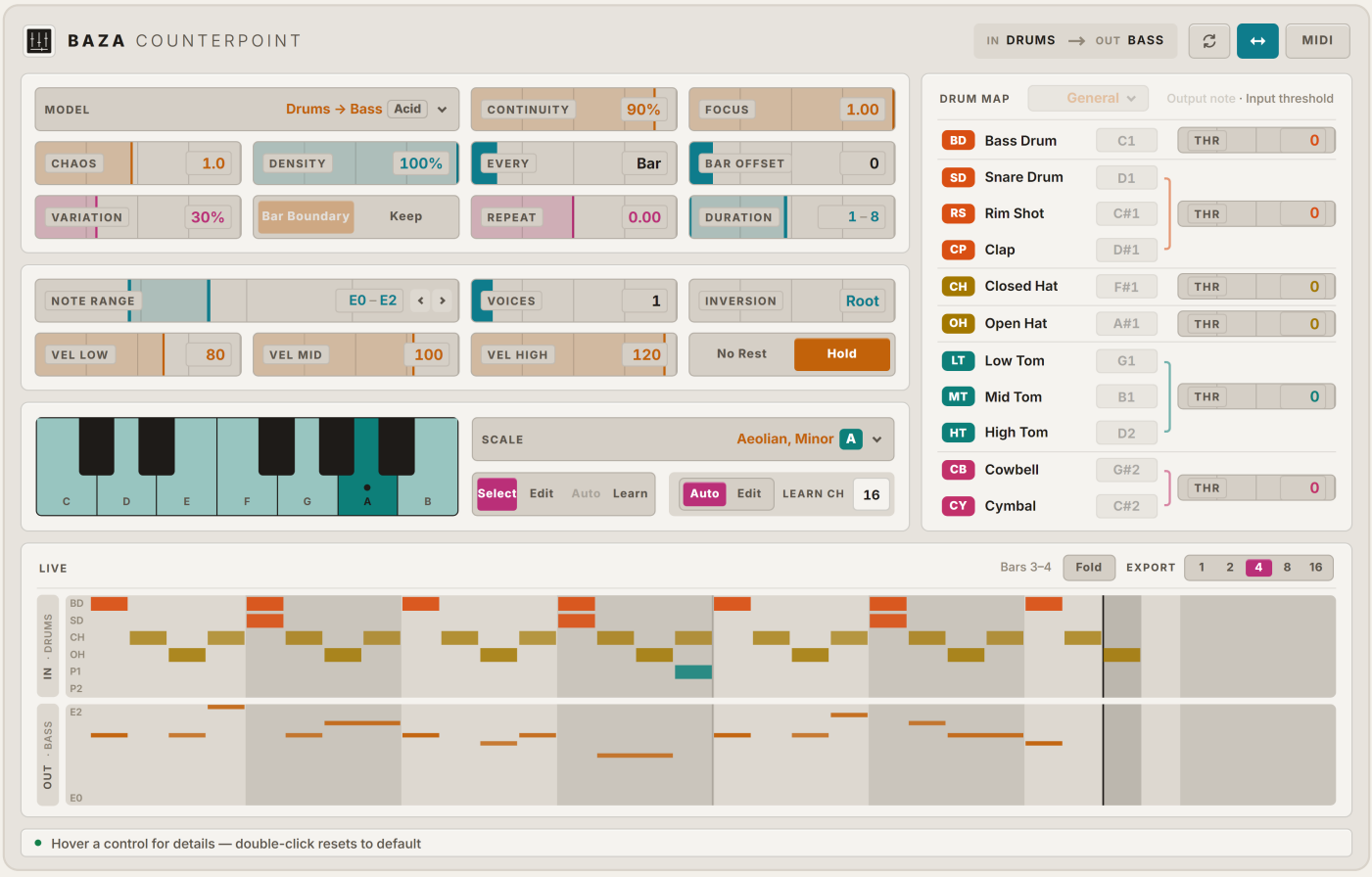
BAZA COUNTERPOINT

Baza Counterpoint

User Manual

Version 1.0 · VST3 · AU · VST2



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01

Welcome to Baza Counterpoint

Baza Counterpoint listens to a part you play and plays a second one along with it: a bass line to your drums, drums to your bass line, a melody or chords to either. It learned from thousands of songs how parts go together, and it answers yours as it plays, bar by bar.

The part Counterpoint listens to is its **input**: drums, a bass line or a melody, coming in as MIDI from a clip in your DAW or from a keyboard you play. The part it plays is its **output**, which it sends on as MIDI to the instrument of your choice. Counterpoint makes no sound of its own.

1.1. What You Can Do with It

Find a part to go with yours

Play a drum loop and get a bass line, play a bass line and get drums, or a melody, or pads. Twelve models cover every pair of drums, bass and melody in, drums, bass, melody or FX out.

Keep it musical

Pitched parts stay in the scale you choose, or the one Counterpoint hears in your input, and in the range of your instrument. Add voices and they play chords of the scale.

Groove or wander

With low **Variation**, the same input gets the same answer, so a loop gets a loop. Raise it, and the part keeps changing. **New Groove** gives you a different answer to the same input whenever you like.

Play it live

Every control answers MIDI control changes on a fixed map, so you can play Counterpoint from any MIDI controller.

Take the MIDI with you

Drag what Counterpoint played into your DAW as a MIDI clip.

1.2. About This Manual

This manual shows Counterpoint with its built-in **Studio** theme in light mode. With another theme the controls look different, but they are in the same places and work the same way.

Keys and mouse buttons are written like this: **Shift** + click means hold down the Shift key while you click. They are the same on Windows and macOS.

Note names follow Ableton Live: MIDI note 36 is C1, 48 is C2, 60 is C3. Some DAWs and instruments call

the same notes an octave higher.

Why "Counterpoint"?

In music theory, counterpoint is the craft of writing two or more lines that sound good together while each keeps a shape of its own. The word comes from the Latin *punctus contra punctum*, "point against point": note against note, from a time when notes were written as dots.

It began in the Middle Ages, when singers added a second voice to a plainchant melody. A treatise of the 9th century, *Musica enchiriadis*, describes such voices moving along with the chant; over the following centuries they grew freer, and the rules for when two voices may meet, part and clash were written down. Renaissance composers such as Josquin des Prez and Palestrina wove whole choirs of independent voices, and in 1558 Gioseffo Zarlino gathered their practice into rules.

In 1725 Johann Joseph Fux published *Gradus ad Parnassum*, which teaches counterpoint step by step in five *species*, from note against note to free, florid lines. Haydn, Mozart and Beethoven learned from it, and students still do. Bach's fugues, written in the same years, are often taken as the summit of the art. Later, harmony, the chords under a melody, took centre stage in theory, but counterpoint has stayed a part of every composer's training.

Baza Counterpoint takes on the same old task, finding a line that answers yours, but it learned how parts go together from songs rather than from rules, and it answers drums as well as melodies.

02

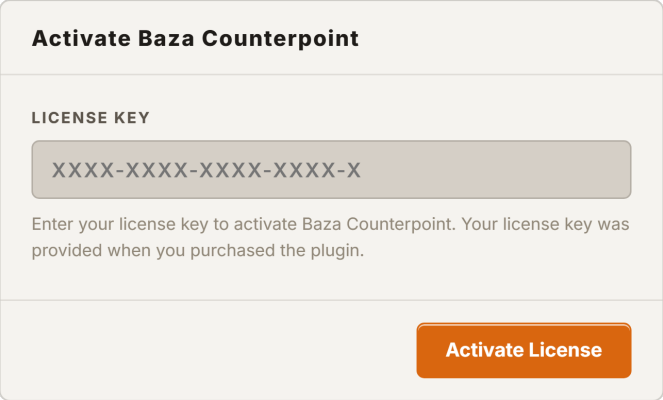
Getting Started

2.1. Installation

Baza Counterpoint comes as a VST3, an AU (macOS only) and a VST2 plug-in for Windows and macOS. Run the installer for your system, then start your DAW; if it does not find Baza Counterpoint, let it scan for new plug-ins.

2.2. Activating Your License

The first time you open Baza Counterpoint, it asks for your license key. You received the key when you bought the plug-in.



1. Type or paste the key into **License Key**. The dashes are added for you.
2. Click **Activate License**.

Baza Counterpoint is activated once the dialog closes. Activation needs an internet connection.

Managing Your Devices

Each activation is tied to one computer. To see which computers use your license, or to free one up for a new computer, sign in at baza.run. The **Device ID** of the computer you are on is shown in the About dialog: click the logo in the top-left corner of the plug-in window.

Problems with a license? Write to support@baza.run and include the Device ID.

2.3. What Your License Allows

Your license key is for Baza Counterpoint alone, and for the versions of Baza Counterpoint it was sold for. Here is how Baza Counterpoint keeps to it.

How many computers

Your license runs on a set number of computers at a time; your account at baza.run shows how many, next to the computers that use it. If all of them are in use and you activate Baza Counterpoint on another computer, the computer on which you activated it longest ago is deactivated to make room. A computer that was deactivated, by you or to make room, cannot be activated again while all places are in use: deactivate another computer in your account first.

What counts as a computer

The Device ID comes from the computer itself, not from the user, the DAW or the plug-in format. Every DAW and every user account on one computer share one activation, though each user account activates once. Renaming the computer keeps its Device ID; reinstalling the operating system or changing its main hardware may give it a new one, which counts as another computer.

Checking online

Whenever you open the Baza Counterpoint window and the computer is online, Baza Counterpoint checks the license with baza.run. If the check finds the license no longer valid, because the computer was deactivated, the license has expired or it has been revoked, Baza Counterpoint stops at once and asks for a key. If baza.run cannot be reached, Baza Counterpoint goes on working.

Working offline

Baza Counterpoint works without the internet for 30 days after its last successful check. After that it stops until the computer is online again and you open its window.

End dates

A license can have an end date. If yours has one, your account shows it, and Baza Counterpoint stops after it.

What is sent

Each check sends your license key, the Device ID, the computer's name, and the name and version of Baza Counterpoint. baza.run keeps them with the time and the internet address of the check, to show your computers in your account and to answer for the license.

While it is not activated, Baza Counterpoint opens its window with the activation dialog, plays no notes and exports no MIDI.

To see and manage your computers, add the license to your account once: sign in at baza.run and enter the key under **Claim a License**. A license belongs to one account.

2.4. Setting Up in Your DAW

Counterpoint sits between two parts: the MIDI of the part it follows goes into it, and the MIDI of the part it plays comes out of it, to an instrument. It plays while your DAW plays, in time with its tempo.

Ableton Live

Say the part to follow is a drum clip on a track called *Drums*, and Counterpoint is to play a bass line.

1. Drag Baza Counterpoint onto a new MIDI track, and name the track *Counterpoint*.
2. In the *Counterpoint* track's **MIDI From** choosers, choose *Drums*, and set its **Monitor** to **In**. Counterpoint now hears the drum clip.
3. On another new MIDI track, load the bass instrument.
4. In that track's **MIDI From** choosers, choose *Counterpoint*, then **Baza Counterpoint**, and set its **Monitor** to **In**.
5. Choose the model **Drums → Bass** in Counterpoint and start playback.

To play the input yourself, arm the *Counterpoint* track and play your keyboard into it instead.

Logic Pro

Load Baza Counterpoint into the **MIDI FX** slot of a software instrument track, above the instrument that is to play its part. Put a copy of the region with the part to follow on this track: Counterpoint hears it, and the instrument plays what Counterpoint makes of it. The original region on its own track plays the part itself.

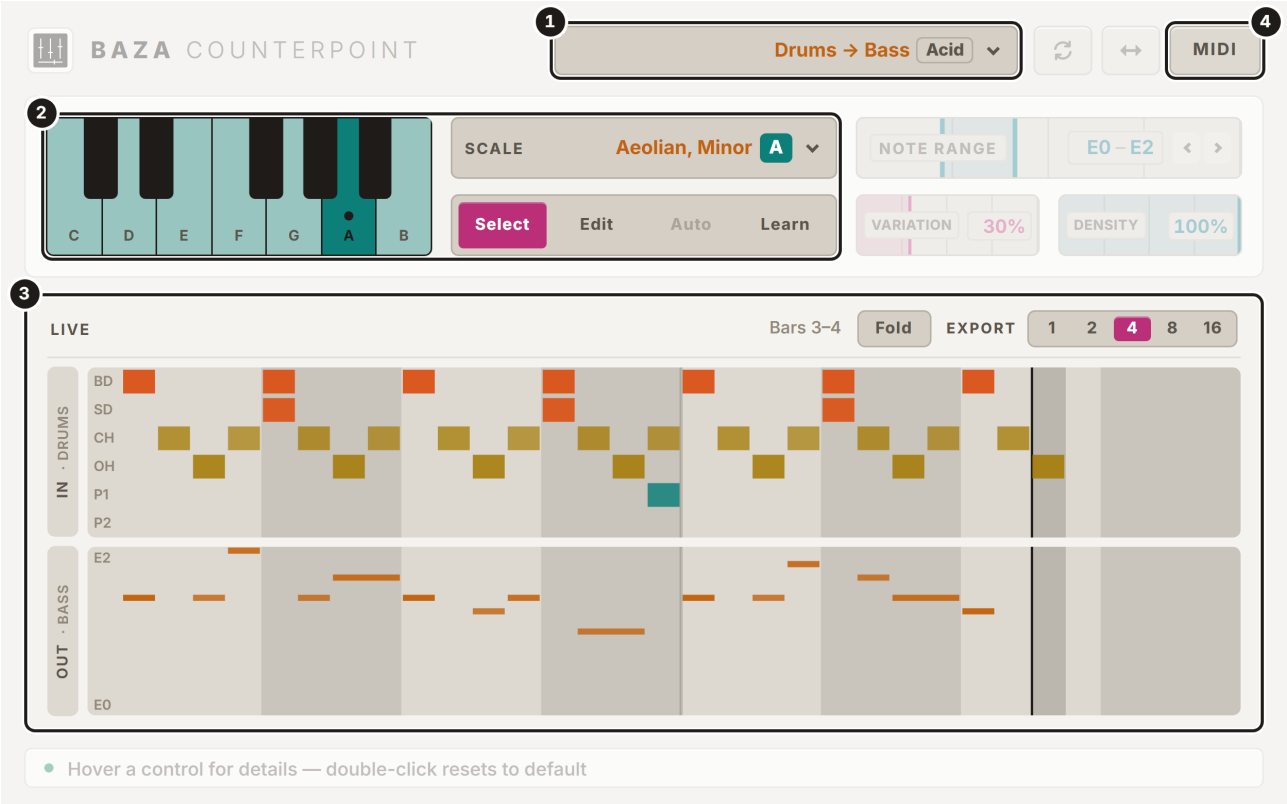
Other DAWs

In Bitwig Studio, Cubase, FL Studio, Reaper, Studio One and others, give Counterpoint a track of its own, send the MIDI of the part to follow into that track, and send the track's MIDI output to the track with the instrument that is to play Counterpoint's part. Your DAW's manual explains how it routes MIDI between tracks.



Counterpoint passes on only the part it plays, not the part it hears. Keep the part you follow on its own track with its own instrument, so you hear both.

2.5. Your First Duet



❶ Choose the **model**: the part Counterpoint follows and the part it plays, such as **Drums → Bass**.

❷ For a bass line, melody or chords, choose the **scale** your song is in: click the root on the keyboard, then pick the scale from the list.

❸ Start playback. The **live view** shows what comes in and what Counterpoint plays along.

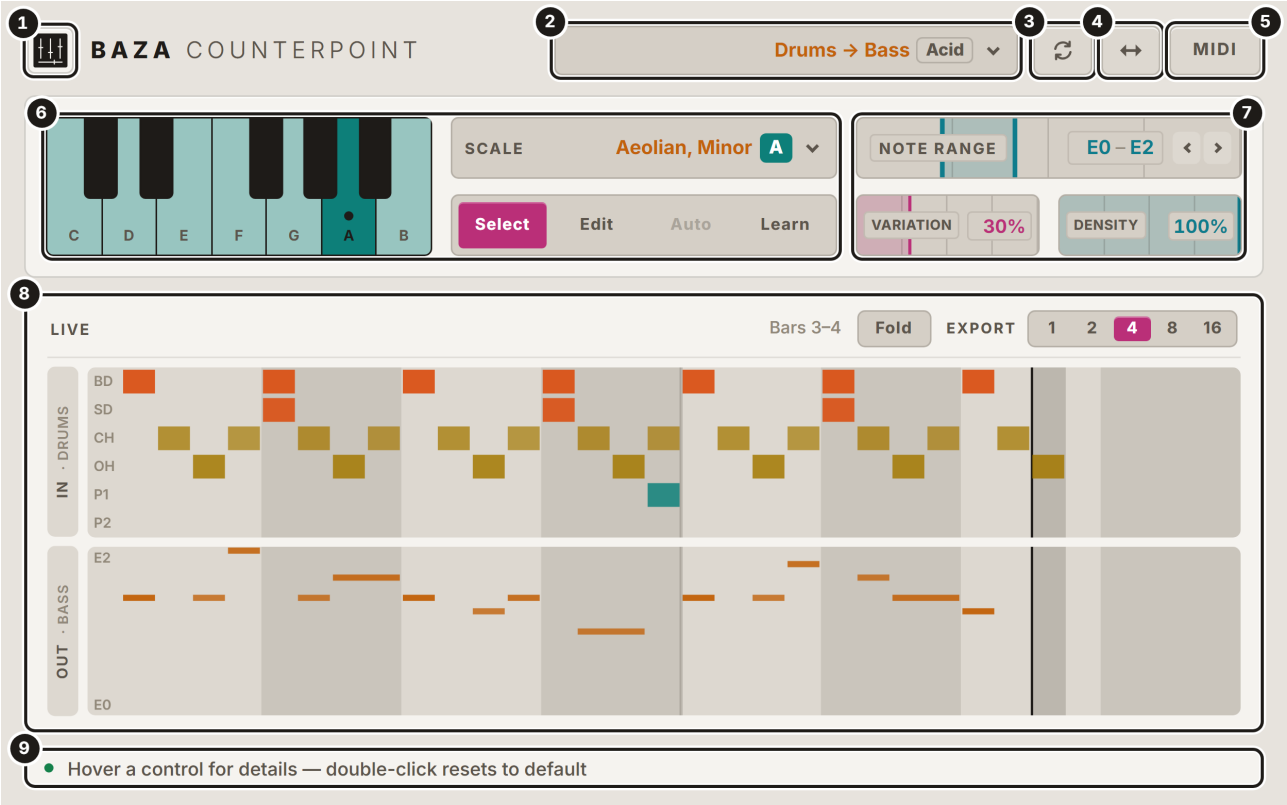
❹ When you like what you hear, drag the **MIDI** button onto a track in your DAW.

Not the answer you were hoping for? Click **New Groove** (the circling arrows) for another one, or raise **Variation** for a part that keeps changing.

03

The Window at a Glance

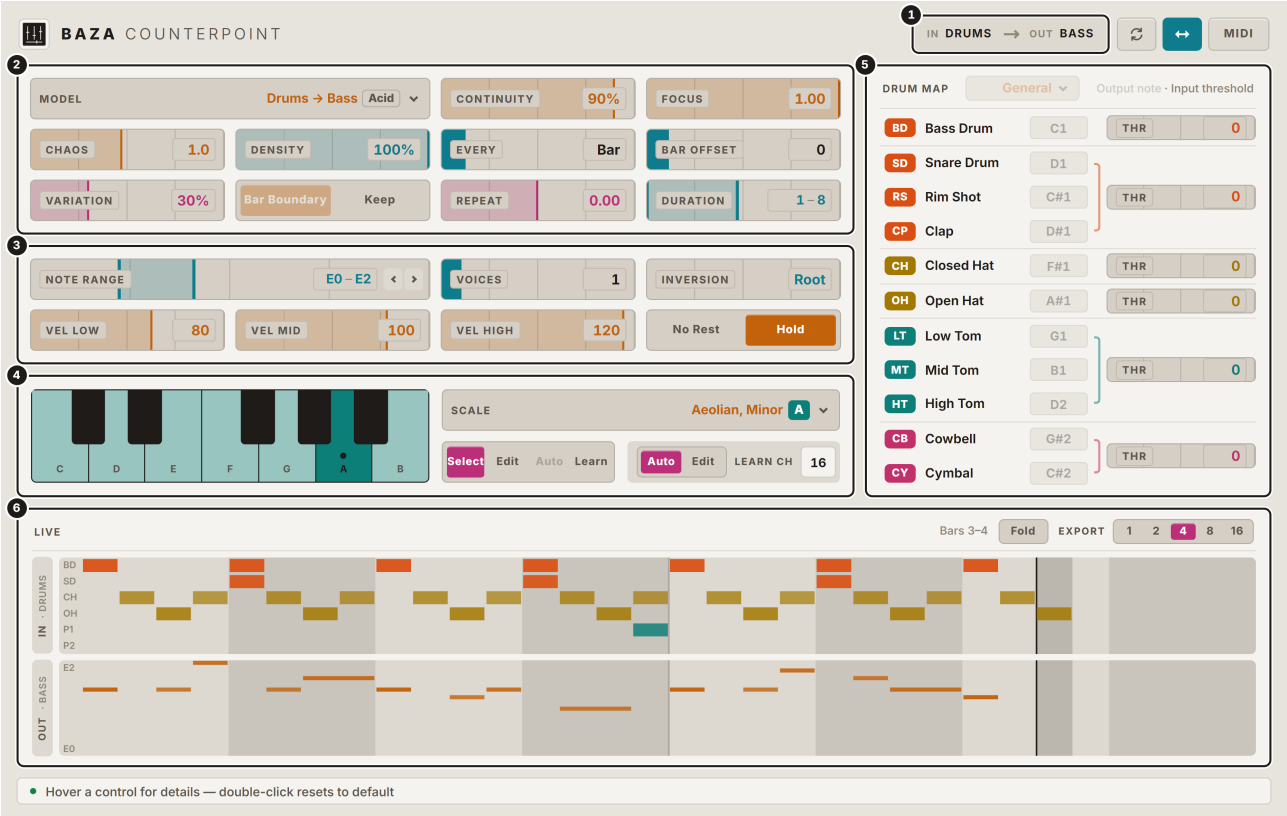
Counterpoint has two views. The compact view, which opens first, holds what you need while you play. The wide view adds every other control.



1. **Logo**: opens the About dialog, with the theme and dark mode.
2. **Model**: the part followed and the part played. See Models.
3. **New Groove**: another answer to the same input. See Variation and New Groove.
4. **Arrows**: switch between the compact and the wide view.
5. **MIDI**: exports what Counterpoint played. See Exporting MIDI.
6. **Scale**: the scale a pitched part stays in. See Scale.
7. The controls played with most: for a pitched part **Note Range**, **Variation** and **Density**; for drums the kit, **Variation**, **Density**, **Lock** and the switches.
8. **Live view**: what comes in and what goes out. See The Live View.
9. **Status bar**: explains the control under the pointer.

3.1. The Wide View

Click the arrows to widen the window. The header now shows which part goes in and which comes out, and the controls are grouped in panels:



❶ **In → Out**: the part followed and the part played, as the model says.

❷ **Generation**: the model and how it plays. See Shaping the Part.

❸ **Voice**: the range, chords and velocities of the part played. See Bass Lines, Melodies and Chords.

❹ **Scale**. See Scale.

❺ **Drum Map**: the notes of the drums played and the drums heard. See Drum Parts.

❻ **Live view**. See The Live View.

Controls that do not apply to the model chosen are dimmed: the scale and chord controls when Counterpoint plays drums, the drum notes when it plays a pitched part. Counterpoint remembers which view you used last.

3.2. Using the Controls

All controls in Baza Counterpoint work the same way. Most of them are sliders: a bar that fills up as the value grows, with the value printed on the right.

TO …	DO THIS
Set a value	Click in the slider, or drag left and right.

TO ...	DO THIS
Fine-tune a value	Hover over the slider and turn the mouse wheel, or use the arrow keys.
Go back to the default	Double-click the control.
Set a range	In a range slider, drag the left or the right end. The end nearer to the pointer moves.
Choose from a list	Click the list to open it, then click an entry.
Find out what a control does	Hover over it. The status bar at the bottom of the window explains it.

- Lowest and highest generated note; notes outside are folded back by octaves. Drag the middle to move the whole range

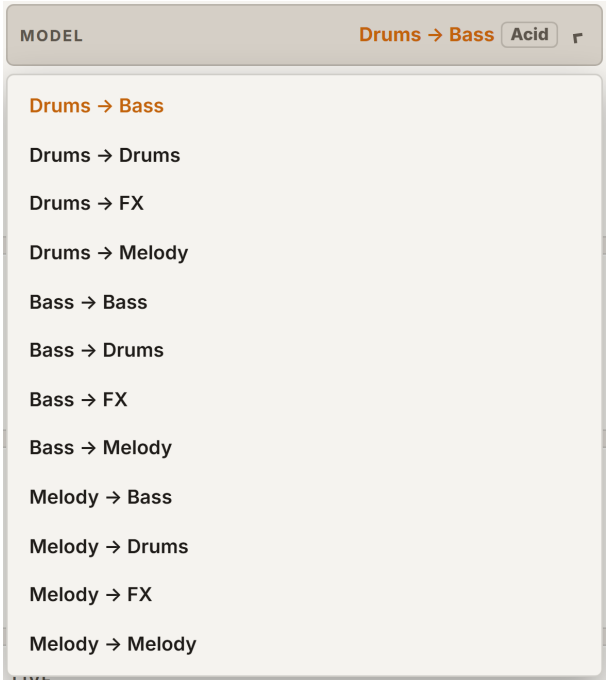
04

Models

A model is a pair: the part Counterpoint follows and the part it plays. Counterpoint has one for each pair, learned from the parts of thousands of songs.

PLAYS	WHAT IT PLAYS
Bass	A bass line: one voice, from E0 to E2, with notes up to half a bar long.
Melody	A melody: one voice, two octaves up from C3.
FX	Pads and effects: chords of three voices, held longer and played softer.
Drums	A drum part on the General MIDI drum notes, from one of three drum kits (see Drum Parts).

Choosing a model gives the part it plays the settings above: its note range, voices, note lengths and velocities. **Density** goes back to 100 % and **No Rest** off. Change them as you like afterwards.



4.1. Acid



Drums → Bass knows a second way to play: the way a TB-303 bass line goes with an 808 or 909 drum machine in acid house. Click **Acid** next to the model's name to turn it on. Other models have

no Acid style, and the switch is not shown with them.

05

Shaping the Part

These controls decide how Counterpoint plays, whatever the part. Unlike Baza Drums, Counterpoint makes up its part as it goes, so a change is heard straight away.



5.1. Continuity, Focus and Chaos



CONTINUITY 0–100 %, default 90 %

How closely the part keeps to the longest stretch of the past the model knows. At 100 % it follows the patterns it learned; lower values mix in what shorter stretches suggest, for a part that is freer and less like any one song.



FOCUS 0.1–1.0, default 1.0

Which choices the model considers. At 1.0 it considers all of them; lower values leave out the unlikely ones, so the part sticks to what is typical.



CHAOS 0.1–2.0, default 1.0

How adventurous the model is. Below 1.0 it prefers the likely choices; above 1.0 it gives surprising ones a better chance.

5.2. Variation and New Groove



VARIATION 0–100 %, default 30 %

How often Counterpoint chooses a step afresh. Low values keep a groove: when the input comes round again, so does what Counterpoint played to it. At 0 % a loop mostly gets the same answer, once it has settled; at 100 % every step is chosen anew, and the part keeps changing.



KEEP Keep Bars, off by default

Keeps every bar of your input that Counterpoint has heard from start to end, with what it played to it. From then on that bar of input always gets the same bar back, at any **Variation**, until you click **New Groove**. Bars it has not heard yet are chosen as **Variation** says, then kept too. Counterpoint keeps 16 bars, and makes room for a new one by forgetting the one it played least recently.

Counterpoint plays each step before it hears what your input plays in it, so at the start of a bar it plays the bar that came next the last time your input went this way. In a loop that is right from its second time round. Where your input takes another turn, Counterpoint goes on with the kept bar that matches it, from that step.

Each time you start playback, Counterpoint starts its groove from the top: the same input gets the same answer again. **New Groove**, the circling arrows in the header, draws a new one and forgets the kept bars: Counterpoint then answers the same input differently. While your DAW plays, the new groove starts at the next bar. Choosing another model or kit also forgets the kept bars.

5.3. Density and Duration



DENSITY 0–100 %, default 100 %

How many of the steps the part may play on. Lower values thin it out, dropping the least important steps first.



DURATION 1–16 steps

The shortest and the longest note of a bass line, melody or FX part, in sixteenth notes. Drag either end. Notes the model wants longer or shorter are held to the range.

No Rest, next to the velocities, makes the part play on every step it can: it never chooses to rest.

5.4. Every and Bar Offset



EVERY 1–8 bars, default every bar

Plays only every so many bars and stays silent in between. At 4 Bars, Counterpoint plays one bar in four.



BAR OFFSET 0–8, default 0

Which of those bars plays, counted from where playback starts. With **Every** at 4 Bars, 0 plays the first, fifth, ninth bar and so on, 3 the fourth, eighth, twelfth: a fill at the end of every phrase.

06

Bass Lines, Melodies and Chords

These controls shape a pitched part: what **Bass**, **Melody** and **FX** models play. With a drums model they are dimmed.





NOTE RANGE C-2–G8

The lowest and the highest note the part plays. Notes the model chooses outside are moved by octaves until they fit. Drag either end to set it, or the middle to move the whole range. The arrows move it a semitone; Shift + click moves it an octave.



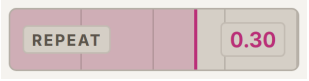
VOICES 1–10, default 1

How many notes sound together. With more than one, the part plays chords of the scale with its line in them, chosen each bar to fit the input.



INVERSION Root, 1st, 2nd, 3rd

Which note of the chord is lowest at first. After that, each chord moves from the one before by the shortest way, and near the ends of the note range takes the inversion that fits.



REPEAT –1 to 1, default 0

Phrases played again two bars later. To the right Counterpoint repeats itself more, to the left less; at 0 it repeats as much as the songs it learned from.



Hold, on by default, holds a chord until it changes or the bar ends, while the line moves on over it. Off, all its voices play again with every note of the line.

6.1. Velocity

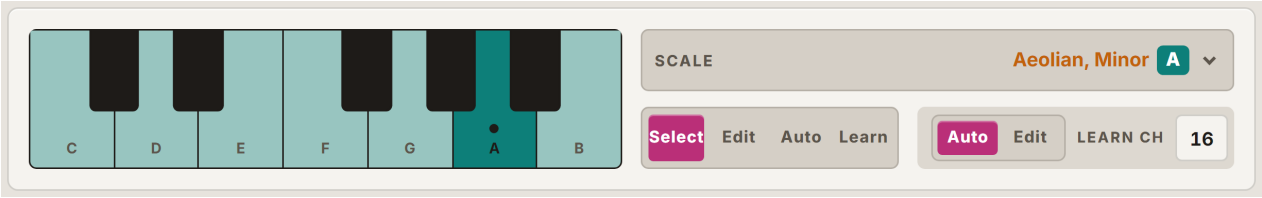


Counterpoint accents its notes as the songs it learned from do, by where they fall in the bar and how long they are. **Vel Low** is the velocity of unaccented notes, **Vel Mid** of lightly accented ones and **Vel High** of strongly accented ones, from 0 to 127. They apply to drums as well.

07

Scale

A pitched part stays in the scale shown on the keyboard: its notes are moved onto the nearest note of the scale, and its line settles around the scale's root. The root has a dot. **Chromatic**, the full twelve notes, leaves the notes as the model chooses them.



The list next to the keyboard holds 38 scales, from the major and minor modes to harmonic and melodic minor, pentatonics and scales from around the world. The four buttons below it decide how the scale is set:

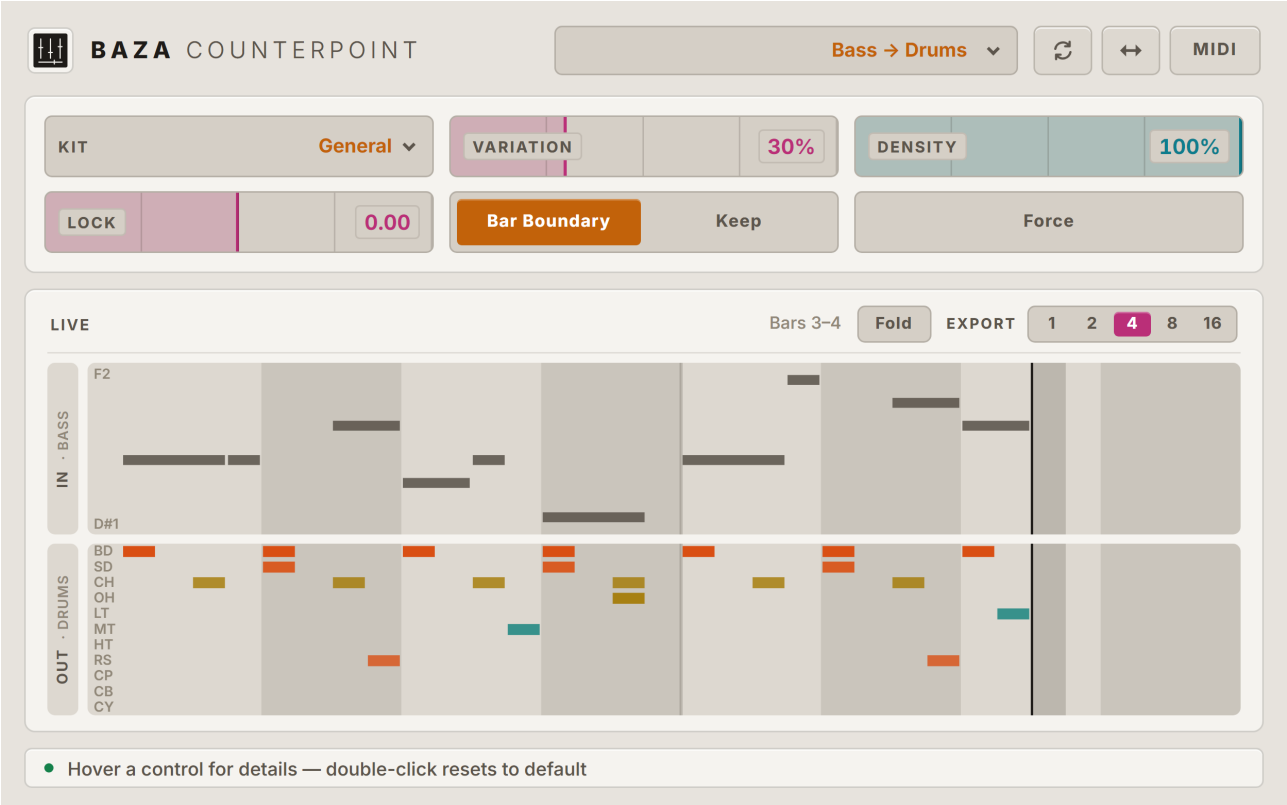
MODE	HOW THE SCALE IS SET
Select	Click a key to move the scale to that root, and choose the scale from the list.
Edit	Click keys to put them in or out of the scale. Shift + click or double-click a key to make it the root. Use it for a scale the list does not have.
Auto	The scale follows the notes coming in: once a bar, Counterpoint works out the scale your input plays in. Auto needs a pitched input, so it is not available with a drums model.
Learn	Play the scale on your keyboard, on the MIDI channel set in **Learn Ch** (16 by default), in one of two ways, chosen beside it: **Auto**: hold a key for the root and press others to put them in or out of the scale; let go of the root to finish, and Counterpoint goes back to **Select**. **Edit**: each key you press goes in or out of the scale, for as long as the mode is **Learn**. Press the root to start over: the next key you press is the new root, alone in the scale. Notes on the learn channel are not followed while learning.

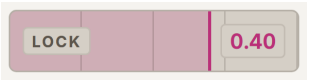
When the scale changes, the part moves with it: a new root moves the whole line, and another scale with as many notes moves each note to its counterpart, so the line keeps its shape.

08

Drum Parts

When Counterpoint plays drums, it plays them from the drum models of Baza Drums, guided by your input. These controls apply to a drum part only.





LOCK –1 to 1, default 0

Ties the drums to your input. To the right, the drums that sound in the range of your input are likelier where it had a note a bar before: the kick under a bass line, the snare, toms and percussion under a melody. To the left they are less likely there, and leave room for the input. At 0 the drums play as their model does.



BAR BOUNDARY on by default

Starts the drums afresh at every bar, as the patterns they learned from do. With low **Variation**, every bar then plays the same pattern.

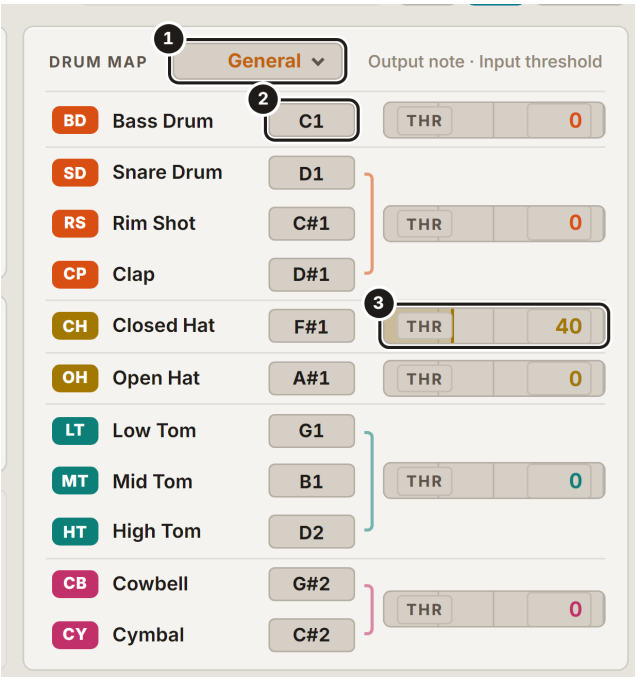


FORCE off by default

Plays the kick on every beat and the snare on beats 2 and 4, whatever the model does: four on the floor.

8.1. The Drum Map

The drum map in the wide view holds the notes of the drums Counterpoint plays, and how it hears the drums of a drum input.



❶ **Kit**: the drum model the drums come from. **General** knows all kinds of grooves, **House** four-on-the-floor dance music, **Breaks** broken beats.

❷ **Output note**: the MIDI note each drum plays. Click and type a note name, or turn the mouse wheel. The defaults are those of the General MIDI drum map, as in Baza Drums.

❸ **Input threshold**: hits of a drum input at or below this velocity are not heard. Raise it to leave ghost notes and quiet hats out of what Counterpoint follows.

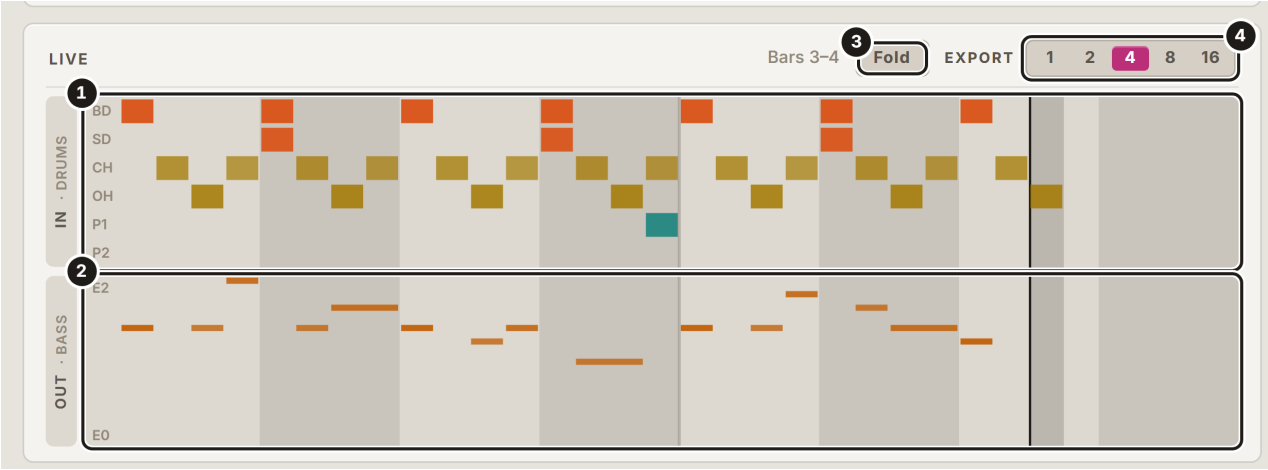
Counterpoint hears a drum input in six groups, each with one threshold:

GROUP	NOTES HEARD IN IT
Bass drum	35, 36
Snare drum, rim shot, clap	37–40
Closed hi-hat	42, 44, and the tambourine, shakers and triangles
Open hi-hat	46
Toms and percussion	the toms, congas, bongos, timbales and other hand percussion
Cymbals and cowbell	the crash, ride, splash and China cymbals and the cowbell

09

The Live View

The live view shows two bars at a time: on top what comes in, below what Counterpoint plays. It follows your DAW's playhead, and shows which bars of the song they are.



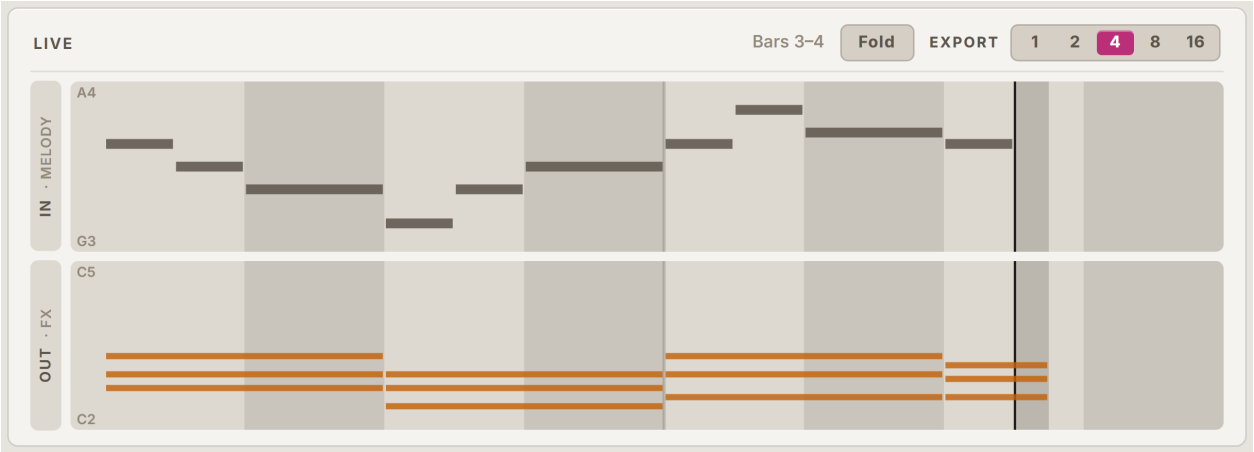
❶ **In**: the part Counterpoint follows. A drum input is shown in its six groups.

❷ **Out**: the part Counterpoint plays, in the note range it is held to, or in drum lanes.

❸ **Fold**: shows only the pitches played, one row each, instead of the whole range.

❹ **Export**: how many of the last bars the **MIDI** button exports.

A chord part shows all its voices; with **Hold**, a held note is drawn as far as it has sounded.



10

Exporting MIDI

Counterpoint keeps what it played, so you can take the part you like into your DAW:

Drag and drop

Drag the **MIDI** button onto a track or into a clip slot of your DAW. It drops the last bars Counterpoint played, up to the end of the bar it is in, as a MIDI clip.

Save to a file

Click **MIDI** and choose where to save the MIDI file.

Record

Record the MIDI Counterpoint sends on the track that receives it, as you would record a keyboard.

How many bars the **MIDI** button exports, you set with **Export** in the live view: 1, 2, 4 (the default), 8 or 16. The file holds the part Counterpoint played, not your input, at 480 ticks per quarter note and without a tempo, so it plays at the tempo of your song.



Heard a good bar go by? Stop playback and drag the **MIDI** button right away: the export always holds the last bars played.

11

MIDI and Parameters

11.1. What Counterpoint Sends and Receives

MIDI	VALUE
Channel	1 for a bass line, melody or FX part; 10 for drums.
Notes	A pitched part in its note range and scale. Drums on the notes of the drum map.
Velocity	**Vel Low**, **Vel Mid** or **Vel High**, depending on the accent.
Note length	A pitched note as long as the model chooses, within **Duration**, or held under **Hold**. Drums a thirty-second note.
Timing	On the sixteenth-note grid, in time with your DAW. Nothing while the transport is stopped.

Counterpoint follows the notes coming in on any MIDI channel, except the learn channel while it learns a scale. A note played a little early or late counts for the step it is nearest to. It reads the control changes of its CC map (see Control Changes) and passes nothing on.

11.2. Automation and MIDI Control

Every control in the window is also a parameter of the plug-in, under the name it has in the window. Your DAW can record and play back its changes as automation, and you can control it from a MIDI controller with your DAW's MIDI learn, for parameters the CC map leaves out.

PARAMETER	RANGE	DEFAULT	SEE
Model	the list of models	Drums → Bass	Models
Acid	on/off	off	Acid

PARAMETER	RANGE	DEFAULT	SEE
Continuity	0–100 %	90 %	Shaping the Part
Focus	0.1–1.0	1.0	
Chaos	0.1–2.0	1.0	
Variation	0–100 %	30 %	Variation and New Groove
Keep Bars	on/off	off	
Density	0–100 %	100 %	Shaping the Part
Duration Min, Duration Max	1–16 steps	1–16	
No Rest	on/off	off	
Every Bar	1–8	1	Every and Bar Offset
Bar Offset	0–8	0	
Note Range Min, Note Range Max	C-2–G8	C2–C4	Bass Lines, Melodies and Chords
Voices	1–10	1	
Inversion	Root–3rd	Root	
Repeat	–1–1	0	
Hold	on/off	on	
Velocity Low, Velocity Mid, Velocity High	0–127	64, 100, 127	Velocity
Scale Mode	Select, Edit, Auto, Learn	Select	Scale
Scale Root	C–B	C	
Scale	the list of scales	Chromatic	
Learn Channel	1–16	16	
Learn Mode	Auto, Edit	Auto	

PARAMETER	RANGE	DEFAULT	SEE
Kit	General, House, Breaks	General	Drum Parts
Lock	−1–1	0	
Bar Boundary	on/off	on	
Force 4/4	on/off	off	
BD Note … CY Note	0–127	General MIDI	The Drum Map
BD Threshold … PC2 Threshold	0–127	0	
Export Bars	1, 2, 4, 8, 16	4	Exporting MIDI

The defaults are those of a new instance. Choosing a model sets the range, voices, durations and velocities to suit the part it plays (see Models).

11.3. Control Changes

Counterpoint answers MIDI control changes on a fixed map, so you can play it from any MIDI controller without setting anything up. Send the CCs on Counterpoint's MIDI input, on any channel, along with the part it follows or from a controller of their own. Where Baza Drums has the same control, it has the same number.

CC	PARAMETER	HOW IT RESPONDS
20	Continuity	Follows the controller over the parameter's whole range: 0 is the lowest value, 127 the highest.
21	Focus	
22	Chaos	
23	Model	
24	Kit	
25	Lock	
26	Repeat	
27	Variation	
28	Voices	
29	Inversion	
30	Every Bar	
31	Density	
85	Hold	A switch: on from 64, off below. Buttons that send 127 when pressed and 0 when released switch on while held; set them to toggle mode to latch.
86	Force 4/4	
87	No Rest	
88	Acid	
90	Bar Boundary	
91	Keep Bars	
89	New Groove	A trigger: draws a new groove each time the value goes from below 64 to 64 or above, as a click does.

CC	PARAMETER	HOW IT RESPONDS
102	Duration Min	Follows the controller over the parameter’s whole range.
103	Duration Max	
104	Note Range Min	
105	Note Range Max	
106	Velocity Low	
107	Velocity Mid	
108	Velocity High	
109	Bar Offset	
110	Scale Root	
111	Scale	

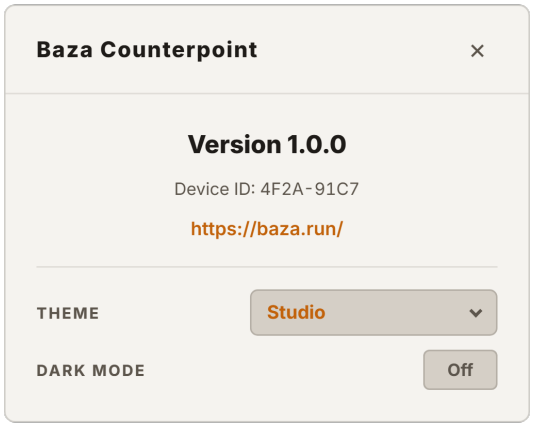
CC 17 at value 1 also draws a new groove, as in earlier versions.

The map leaves out the controller numbers a part played into Counterpoint is likely to carry, such as the modulation wheel, volume, filter cutoff and sustain pedal, so they do not change anything. A change by CC moves the control in the window and reaches your DAW like automation.

12

Themes and Dark Mode

Click the logo in the top-left corner of the window to open the About dialog. Besides the version, it holds the look of the plug-in.



Theme

Choose how the plug-in looks. **Studio** is the built-in theme, shown throughout this manual. Baza Counterpoint also comes with **Annex**, **Atelier**, **Bolton**, **Cockpit**, **Console**, **Grid**, **Pads**, **Spectrum** and **Terrain**.

Dark Mode

Switch between the light and the dark version of the theme. Until you choose, the plug-in follows your system.

The theme and dark mode you choose apply to every Baza plug-in on your computer, not just to the one you set them in.

12.1. Making Your Own Theme

A theme is a CSS file. Put your own in the `Themes` folder that all Baza plug-ins share:

Windows	`%APPDATA%\Baza\Themes`
macOS	`~/Library/Baza/Themes`

The easiest start is a copy of a theme that ships with the plug-in. Give the theme a name with a comment at the top of the file, such as `/* @theme My Theme */`. Next to it, a theme can have a layout file for each plug-in, named after the theme and the plug-in (`my-theme.counterpoint.css`). Without one, the plug-in uses its built-in layout in your theme's colours.

To design a theme without starting your DAW, open `counterpoint-preview.html` from the plug-in's `Themes`

folder in a web browser. It shows the plug-in window in every view, with any theme. `THEMES.md` in the same folder describes everything a theme can set.



If a theme makes the plug-in hard to use, remove its files. The plug-in then starts with Studio again.

13

Tips and Workflows

13.1. A Bass Line for Your Beat

1. Put Counterpoint on a track that hears your drum loop, and choose **Drums → Bass**.
2. Choose the scale of your song, and switch on **Keep** so the loop gets the same loop back.
3. Play the loop and click **New Groove** until you like the bass line. Turn on **Acid** for a 303 feel.
4. Set **Export** to the length of a phrase, let it play through, and drag the **MIDI** button to your bass track.

13.2. Drums That Follow the Bass

Choose **Bass → Drums** and the **House** or **Breaks** kit. Raise **Lock** to put the kick where your bass plays, or lower it to have the drums leave it room. **Force** keeps four on the floor underneath.

13.3. Pads Under a Melody

Choose **Melody → FX**, set **Voices** to 3 or 4 and leave **Hold** on. Set **Scale** to **Auto**, and the chords follow the key your melody plays in.

13.4. Fills at the End of a Phrase

Put a second Counterpoint on another track, set **Every** to 4 Bars and **Bar Offset** to 3, and raise **Variation**: it plays only in the last bar of every four, a different fill each time.

13.5. Jam with It

Arm Counterpoint's track and play your keyboard into it. Map a pad to CC 89 to draw a new groove when the part gets stale, and knobs to CC 20 to 31 to shape it as you play.

14

Troubleshooting

PROBLEM	WHAT TO CHECK
No sound	Counterpoint only plays MIDI. Make sure an instrument receives its MIDI (see Setting Up in Your DAW), that the receiving track monitors its input, and that your DAW is playing.
Counterpoint plays nothing	Check that the part to follow reaches Counterpoint's track, and that the live view shows it under **In**. Check **Density** and **Every**. A drum input needs its hits above the input thresholds of the drum map.
The part I follow is gone	Counterpoint passes on only the part it plays. Keep the part you follow on a track of its own.
The part is in the wrong key	Choose the scale of your song, or set **Scale** to **Auto**.
The part is too high or too low	Set **Note Range** to the range of your instrument.
Wrong drums play	Set the output notes of the drum map to the notes of your drum instrument.
The part never repeats	Lower **Variation**, or switch on **Keep** for the same bar back every time.
Controls move by themselves	Something sends control changes of the CC map to Counterpoint's input, such as a controller's knobs or the automation of the part it follows. See Control Changes.
The export is empty	Counterpoint exports what it played: play your song for a few bars first.
It asks for the license key again	The license check failed: this computer was deactivated, perhaps because the license was activated on one computer too many, or the license has ended. Or Baza Counterpoint has been offline for more than 30 days. See What Your License Allows.
"This device activation has been deactivated"	All of the license's computers are in use. Deactivate one in your account, then activate again.

Still stuck? Write to support@baza.run. Please tell us your DAW, your operating system and the version of Baza Counterpoint, which the About dialog shows.

Appendix A: Mouse and Keyboard Reference

ACTION	RESULT
Double-click a control	Resets it to its default.
Mouse wheel over a slider	Changes its value.
Drag the middle of Note Range	Moves the whole range.
Click a Note Range arrow	Moves the range a semitone; with `Shift` an octave.
Click a key, in Select mode	Moves the scale to that root.
Click a key, in Edit mode	Puts it in or out of the scale.
`Shift` + click or double-click a key, in Edit mode	Makes it the root.
Mouse wheel or arrow keys on a note	Changes it by a semitone; with `Shift` by an octave.
Click the circling arrows	Draws a new groove.
Click the logo	Opens the About dialog.